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EDUCATED MEN IN THE FOREIGN SERVICE.

The gravest of the charges brought against democracy declares it incapable of selecting suitable representatives for the performance of its public functions. This charge is no mere speculation, but rather an induction from sufficient experience to give it considerable weight. Our own experience of a century joins with the briefer but no less emphatic experience of the more democratic among the European communities in showing, or tending to show, that the rule of average opinion in a country results in putting the average man into public office, and that the average man is not often competent to perform the delicate and highly specialized work of administration. Even the Athenian democracy, at the time when its representatives were chosen by lot, was in better case than our more modern examples, for the average Athenian had a better training in the duties of citizenship than is got by the average Frenchman or American of to-day. If our modern democracy cannot solve the problem of making the common suffrage result in the selection of uncommon men for public office, its future is not promising, and its boastful predictions will prove anything but justified. That the problem eventually will be solved, we firmly believe; but the first step towards its solution must be taken by forcing the popular consciousness to a recognition of the fact that the problem exists, by getting a healthful spirit of unrest at work, instead of the complacent but deadly optimism that has come to be thought patriotic.

Civil service reform is, of course, one of the agencies whereby thoughtful people expect to see brought about the performance of work for the public by persons selected upon a basis of fitness for the work to be performed. But what is at present practically understood by reform in the civil service is only the beginning of what must be accomplished before democracy can safely lay aside that problem to engage upon some of the others that will be certain to confront it. When we shall have found out how (or rather agreed, for we perfectly well

know how) to organize without any reference to politics the clerical forces of our municipal, state, and national governments, we shall still have to face the difficulty of getting the right men into the elective and higher appointive offices. If these are to remain what they now are, the stake of the professional politician and the sport of popular caprice, the cause of civil service reform, even if triumphant upon the lines now laid down by its devoted champions, will have won but a dubious and imperfect victory. The stability of its triumph will, moreover, remain uncertain, constantly menaced by powerful adverse influences.

It is because of these considerations that we welcome, as a step in the right direction, the bill for a reorganization of our diplomatic and consular service, just introduced into the United States Senate by Mr. Morgan. Our foreign service is not numerically important, but a great deal depends upon its efficiency, and it is peculiarly well fitted to serve as an object-lesson in administration. How completely demoralized it has been in the past, and still is, may be read in many a paper upon the subject (such, for example, as Mr. Wharton's recent review article), and illustrated from the recollections of every intelligent American who has kept an eye upon public affairs for a few years past. What it might become is well enough shown by a glance at the similar service of France, or England, or any other nation of the first class. Senator Morgan's bill proposes to take the foreign service out of politics, and make of it a professional career that may be chosen by a young man just as he chooses law or divinity. It provides for a systematic classification of the diplomatic and consular posts, for entrance examinations in foreign languages and such subjects as history and political science, for promotions based upon merit, and for fixity of tenure unless incumbents shall prove inefficient. Such an organization of our foreign service would certainly attract the best sort of men, for it would insure the proper qualifications, and would open as definite a career as is now offered by the military and naval services. The two highest grades of diplomatic appointments are not included within the proposed scheme, and it is not well that they should be at present. But twenty years from now, with such a reformed service in full operation for that period, there would be no good reason for going outside the ranks even for the selection of ambassadors and ministers plenipotentiary.

Such a plan as Senator Morgan contemplates

has for many years been urged by all thoughtful persons having regard for our national dignity and honor. It is entirely practicable, for it is what every other important nation does as a matter of course, and what we ourselves do in the naval and military branches of our public service. We might criticise some of the details of the bill, such as the low scale of salaries proposed, the failure to recognize certain university degrees as evidence of fitness in lieu of examination, the proposition to examine existing incumbents, and some aspects of the machinery suggested for the work of reorganization and of examination. But the plan as a whole is so commendable, and its adoption would prove of such incalculable value to the nation, that we are not disposed to dwell upon minor objections.

That almost anything would be better than the state of things existing in our foreign service is apparent to most serious people, and to all who have had occasion to observe the workings of that service in foreign countries. Our recent experiences with a South American republic provided a humiliating object-lesson in the consequences of using diplomatic appointments for the payment of political debts. Every American who has lived for any length of time in foreign capitals knows how we suffer as a nation from the frequent incompetency of our representatives. The American minister or consul and his queer doings furnish in almost every important European city the subject of a choice collection of anecdotes to which every newly arrived American colonist is called upon to listen with feelings of mingled amusement and shame. In some cities, the antics of a succession of American representatives becomes fused into a sort of legendary epic, from which the type alone emerges, the individual being lost to sight. That he is not dear to the memory of self-respecting Americans goes without saying. Of course, our haphazard system of pitchforking office-seekers into diplomatic and consular offices, with regard to neither their training, nor their culture, nor the peculiar requirements of the posts to which they are respectively assigned, sometimes results in a fortunate selection. But in view of the whole measure of our offending, there is little consolation in the thought that we did contrive to send Taylor to Germany, Motley to Vienna, and Lowell to Madrid and the Court of St. James. And for the sake of having a body of thoroughly educated and cultivated gentlemen in our foreign service, of providing them with an

occupation that they might honorably select to follow as a life-calling, most of us would gladly consent to see even the highest posts filled by regular promotion from the ranks, and to renounce the privilege of occasionally honoring a distinguished man of letters by making him our officially accredited representative in some foreign capital.

ENGLISH AT THE UNIVERSITY OF VIRGINIA.*

It has been pointed out by Professor March that the study of English in America may be traced to two men, Noah Webster and Thomas Jefferson. It is well known that as early as 1818 Mr. Jefferson included Anglo-Saxon "as a part of the circle of instruction to be given to the students" of his projected University. When the University of Virginia was finally opened, in 1825, Anglo-Saxon was included in the courses offered, and from that day to the present it has always been given. But it was intrusted, along with some eight or ten modern languages, to Dr. Blatterman, whose time must have been very fully occupied. After him, Dr. Kraitsir occupied the chair for two years; and in 1844 Dr. M. Schele DeVere entered upon his distinguished career, which with the end of the present session rounds out its fifty years. It is computed that since the establishment of the University about seven hundred students have elected courses in Anglo-Saxon. But the influence of Jefferson was not limited to the University of Virginia. Professor March, trained under the Websterian influence, but acquainted by residence in Virginia with the work of the University of Virginia, was called in 1857 to Lafayette College, where "English and Anglo-Saxon as a separate department of philological study coördinate with Latin and Greek" was first recognized. The influence that had previously led to the study of English at Lafayette was Jeffersonian. Professor March says: "Mr. Jefferson's plans for his University attracted attention through the whole country, and it was very likely on their suggestion that the founders of Lafayette College, which was chartered in 1826, made the study of Anglo-Saxon and English prominent in their proposed curriculum."

There is a tradition—how well-grounded it is impossible to say without further examination—that the first distinctive course in English Litera-

ture ever offered in America was planned and carried out by three University of Virginia graduates, who were associated in the management of a school for young ladies. But the interest in the English language and literature, indicated by the importance attached to them by the founder of the University and her sons, did not manifest itself in any very active development of their study. These subjects, at first assigned to the chairs of Modern Languages and of Philosophy, and later grouped in part with History, were not recognized as a distinct department until 1882, when Professor James M. Garnett was elected Professor of English Language and Literature. Ten years later, in 1892, the Board of Visitors created the Linden Kent Memorial School of English Literature. The establishment of this chair enables Professor Garnett to devote his entire time to English Language, while the new chair includes Rhetoric and Belles Lettres besides English Literature.

With the full freedom of election characteristic of this institution since its foundation, young men may pursue courses in either or both of these schools. In the School of the English Language, B.A., M.A., and Ph.D. courses are offered. A synopsis of these courses is herewith given:

B. A. Course: Modern English.—In this class, the study of the English drama and of the descriptive history of the language is pursued. Shakespeare is made a special subject of study. The critical study of one or two plays of Shakespeare, with private reading of about a fourth of the plays, is followed by similar study of selected works of other dramatic authors. Lectures on the history of the Elizabethan drama are given in connection with the study of Shakespeare. These treat the early dramatic forms prevalent in England, the rise of regular comedy and tragedy, the Pre-Shakespearean dramatists, the Shakespearean period, and the Post-Shakespearean dramatists to the close of the theatres in 1642. The study of the English drama occupies the first half-session; that of the history of English treated from an elementary point of view, the second half-session. The course closes with the reading of some work in practical illustration of the formation of English. The aim is to give such a knowledge of the history of the language as every educated man should possess. Three lectures a week are given.

The object of the B.A. course is to treat specific periods of the language from both a philological and literary point of view, stress being laid upon the former; and the Shakespearean period has been selected as that best suited to the beginner, and perhaps the most interesting.

M. A. Course: Old and Middle English.—In this class the historical and philological study of the language is pursued, the class beginning with its oldest forms, and tracing the language, by the study of specimens, through its different periods to the formation of modern English. After a thorough

* This article is the sixth of an extended series on the Teaching of English at American Colleges and Universities, of which the following have already appeared in THE DIAL: English at Yale University, by Professor Albert S. Cook (Feb. 1); English at Columbia College, by Professor Brander Matthews (Feb. 16); English at Harvard University, by Professor Barrett Wendell (March 1); English at Stanford University, by Professor Melville B. Anderson (March 16); and English at Cornell University, by Professor Hiram Corson (April 1).—[EDR. DIAL.]

study of the grammar, selected pieces of Old and Middle English prose and poetry are read, with a view to acquiring a philological knowledge of the origin and structure of English. Lectures on the position of English in the Indo-European family of languages, and on the history of the language, are also given. These treat in outline the other branches of the Indo-European family of languages, and in detail the Teutonic branch. Special stress is laid upon the development of the language during the Old and Middle English periods, and the infusion of the Romance elements which so greatly affected its character. The study of Old English (Anglo-Saxon) occupies the first half-session; that of Middle English the second half-session. In addition to what is read in class, assigned parallel reading of Old and Middle English works is also required. It is well for the student to have studied the history of English as given in the class of Modern English, or some similar course, before entering upon the study of the course in Old and Middle English, although this is not essential, as the two may be studied together. Some antecedent philological study is, however, necessary. The aim is to lay the foundation for more advanced studies in English Philology. There are three lectures a week.

Ph.D. Course.—In this course, to which the M. A. course is a necessary preparation, the method pursued is freer, and the taste of the individual student is consulted to a greater degree. The more advanced study of English Philology is the general subject; and whether the students shall accomplish this by a more extensive reading of Old and Middle English works, or by a study of Gothic as the basis for comparative study of the Teutonic languages, is left to the student himself. In either case, encouragement to individual research is given by the requirements of a dissertation on some subject cognate with the course pursued. In all classes the work is not limited to that assigned for class-preparation, but a course of parallel or private reading is prescribed, on which also the class is duly examined.

In the Linden Kent Memorial School of English Literature, as in the School of the English Language, three courses are offered.

B. A. Course.—The class meets three hours a week throughout the session. For convenience of presentation, the course is divided as follows:

1, Rhetoric. This comprises a careful study of the principles of style and of invention in prose discourse, with exercise in essay-writing and in the critical analysis of selected specimens of English prose.

2, Versification. This course is based on the Professor's notes on Poetics. The lectures discuss theories and principles of versification, morphology of verse, history of verse forms, kinds of poetry, etc. Class exercises of various kinds are assigned from time to time.

3, History of English Literature. This course comprises:—(a) Lectures on the Development of

English Literature prior to Chaucer; (b) English Literature from Chaucer to Dryden; (c) English Literature from Anne to Victoria.

Besides general references published in the Catalogue, numerous special references for authors, periods, works, etc., are given throughout the course. In addition to the various written exercises of the class, five essays are required of each student applying for graduation in the B. A. course.

M. A. Course.—In this course there are occasional lectures, but in general the exercises of the class are conducted by means of questions, conversations, and conference. Readings are assigned, independent investigations insisted upon, and written reports required from time to time. The students are encouraged to form their own judgments, and to express these orally and in writing. References for each author or period studied are given, and the free use of the library in this and all courses is cordially recommended. There are four and a half hours a week. As an essential part of this course a dissertation showing independent and original work is required.

Ph.D. Course.—This course will be, in some measure, adapted to the needs of the students desiring to pursue it. Its purposes will be to cultivate more fully the love of letters, to encourage independent and scholarly research, and to further the art of literary expression. It will include the study of some writer, or school of writers, or of some period or movement of literature, and will take into consideration the political, social, and literary characteristics of the time under discussion.

In conclusion it may be said that the relations existing here between students and professors is so cordial and frank that there is no lack of opportunity for personal contact and conference. This enables the Professor of Rhetoric to supplement the written correction of essays and the general remarks before the class by private conversation and individual advice. On the other hand, some of the best of these essays are published in the "University of Virginia Magazine." This students' publication and their weekly "College Topics" are appreciated adjuncts to the work in composition; while the debating societies, in lieu of systematic training in oratory, give abundant opportunity for practice in speaking.

The foundation for the library (now about 52,000 volumes) was judiciously laid by the purchase of works of permanent and substantial value, and the wisdom which characterized the selection made by the first professors has in the main been exhibited by later literary committees. The library is stronger in English Literature prior to the nineteenth century than it is in the products of this century or of our own country, but the deficiencies are fully recognized and the want is being supplied as fast as limited means allow.

CHARLES W. KENT.

Professor of English Literature, University of Virginia.

COMMUNICATIONS.

THE EARLY HOME OF THE ARYANS.

(To the Editor of THE DIAL.)

Your issue of March 16 contains a review of Clark's "Manual of Linguistics," under the heading of "Popular Studies in Language," in which the following statement is made: "As regards the early home of the Aryans, our author wisely contents himself with stating the various arguments in favor of a European and an Asiatic site, and leaves the choice to his readers. He seems to show, however, a leaning towards Schrader's selection of Eastern Iran."

Knowing that Schrader abandoned the Asiatic theory a number of years ago (see his *Sprachvergleichung und Urgeschichte*, 1883), I was somewhat startled at the above statement, and upon examining Clark's work was surprised to find that the author not only showed no predilection for the Asiatic theory, but did not even represent Schrader as favoring it. This the following extracts from his book will show:

"If it be right to locate, with Schrader, the original home in the district of the Middle Volga," etc. (P. xxix.)

"The absence of common names for ass and camel does not suggest an Asiatic site for the original home." (P. liii.)

"It falls now to utilize all that has been learnt regarding Aryan culture to assist in determining the scene of the joint-life. This used to be laid in Asia. The primitiveness of Sanskrit, the ancient civilization and traditional antiqueness of the East, the reputation of Asia as the *officina gentium*, all tended to the allocation of an Asiatic site as the scene of the joint life. Primitiveness of language proves nothing as to primitive home, and the presence of archaic traits in a language manifestly does not prove its speakers autochthonous in the district or zone." (P. lviii.)

Concerning Schrader's contention for a European origin, Clark says: "Schrader's theory of the original home is plausible, well-reasoned out, and merits attention." After having given a brief account of it, he adds: "A good case is thus made out for the site tentatively chosen as the scene of the joint-life. The inductions that an examination of the language caused to be drawn are fairly well borne out by the objective realities of the steppe country of the Middle Volga." (P. lxiii.) But the author goes on to say: "It seems to me that Hirt (*Die Urheimat der Indogermanen*, Brugmann's Journal, Vol. I, p. 464) has picked some holes in this theory. . . . If this presentation of cognates is correct, the site chosen for the original home must be one where the four Indo-European trees (the birch, the willow, the pine, and the oak) grow together. Such a condition throws out of count not only Asia, but Schrader's steppe country. The site must be European and wooded, and Hirt pitches on the country on the Baltic just outside the N. E. corner of the beech zone." (P. lxix.)

Would it not seem from this that Clark rather has a "leaning towards" Hirt's selection of the Baltic country?

After having read Clark's book I was at first at a loss to account for Professor Dodge's slip, but I think the following sentence from Clark (p. lxi.) will show what, in a hasty reading, has misled him: "The choice of Eastern Iran as the scene of the Indo-Iranian period of common culture has much to recommend it." Evidently he has read Indo-Iranian as being synonymous with Indo-European.

Just a word more: Professor Dodge says that the

author "wisely contents himself with stating the various arguments in favor of a European and an Asiatic site, and leaves the choice to his readers." Now, as a matter of fact, Clark does not state the arguments in favor of an Asiatic site any more fully than is given in the extract from p. lviii., and there only to pronounce against it. The time has come for repudiating the Asiatic theory. There is not one single indisputable argument to commend it.

JULIUS E. OLSON.

University of Wisconsin, April 5, 1894.

Two jurists of the highest eminence, a great English orientalist, and a popular American novelist crowd the literary death-roll of the closing days of last month. Sir James Fitzjames Stephen (born in 1829) found time to do the work of a journalist for many years, contributing, among other things, to "The Saturday Review" those remarkable historical papers that have recently been published in book form as "Horse Sabbathæ." He also wrote a profound treatise on "Liberty, Fraternity, and Equality," a "History of the Criminal Law of England," and "The Story of Naucemar," which latter work showed the career of Warren Hastings in its true light, and relegated Macaulay's famous essay to the realm of fancy or of fable. George Ticknor Curtis (born in 1812) was the author of many legal works of standard value, as well as of biographies of James Buchanan and Daniel Webster, "John Charaxes, a Tale of the Civil War in America," and a "Constitutional History of the United States." William Robertson Smith (born in 1846) was of the first eminence as a student of Hebrew and Arabic. As the former, he published "The Old Testament in the Jewish Church," "The Prophets of Israel and their Place in History," "Lectures on the Religion of the Semites," and the "Old Testament" article in the "Encyclopedia Britannica," which brought him into bad odor with the orthodox and into high esteem with scientific theologians. In Arabic, he succeeded the lamented Palmer at Cambridge, and occupied the chair of Arabic at the time of his death. Mrs. Jane G. Austin will be remembered as the author of a remarkable series of novels of early life in Massachusetts, "Standish of Standish" being perhaps the best of them, although many votes will be recorded for "A Nameless Nobleman." She depicted the Puritan life and character with both knowledge and sympathy, and endeared herself to all readers having New England blood in their veins.

Dr. Oliver Wendell Holmes is reported to have said in a recent conversation, *apropos* of his autobiography: "I work at the memoirs an hour or two each day, and am making satisfactory progress. That is, I have about one-half completed of all I shall write. Then I shall place the manuscript in the hands of my publishers, and they will keep it in their safe until I shall have passed away. My belief has always been that a man's memoirs should be distinctly posthumous, and I shall carry out that belief in my own case."

Mr. Gladstone's Hawarden library, consisting of over twenty-four thousand volumes, having been placed in the iron building constructed for it, he has just issued a circular declaring it ready for the use of "students, lay and clerical, of any age, of inquirers, and of clergy or others desiring times of rest"; and he does not desire the visits to it of mere sightseers. It is expected that students will reside in the hostelry adjoining.

The New Books.

HENRIK IBSEN.*

With respect to the fundamental classification of poets, the classification based upon the distinction between poetic form and poetic thought, between energy and beauty of expression, Dr. Ibsen must be ranked with the inferior² class, with the class of poets who aim to say things forcibly rather than to say them beautifully, with the Brownings rather than with the Tennysons. Like all the greater poets of this class, he offers abundant evidence of the ability to express himself in supremely excellent form, but obviously does not care to make the effort except upon rare occasions. Nearly always his chief purpose is to say something forcibly; hence he uses prose or verse indifferently as the vehicle of expression. With what energy he is able to embody an idea, how provocative of thought and discussion is his direct and compact mode of speech, we have all seen in the little drama of "A Doll House," and in the eager interest with which that comparatively unimportant play was received a few years ago by our reading public. And it excited the same eager interest in the Scandinavian countries when it first appeared. It is stated upon excellent authority that in Stockholm, the winter of the production of this piece, invitations to social gatherings often included a particular request that guests should abstain from discussing "A Doll Home." How often we all wished that some such practice might obtain during the acute stages of the "Robert Elamere" fever! This incident shows very clearly how imperative is the demand made by Dr. Ibsen upon the attention of his readers. Far more, even, than the play mentioned do such works as "Brand" and "Peer Gynt," the poet's real masterpieces, rivet the attention and stimulate the thought. For their author is distinctly a poet with a message. To borrow a phrase applied by Professor Royce to Hegel, and far more truly applicable to the subject of these remarks, he "is one of the most noteworthy of all the chosen instruments through which, in our times, the Spirit has spoken."

Nearly all nineteenth century poetry has

* BRAND. A Dramatic Poem in Five Acts. By Henrik Ibsen. Translated in the Original Metres, with an Introduction and Notes, by C. H. Herford, Litt.D., M.A. New York: Charles Scribner's Sons.

A COMMENTARY ON THE WRITINGS OF HENRIK IBSEN. By Hjalmar Hjorth Boyesen. New York: Macmillan & Co.

been laden with some message. This is perhaps the chief characteristic of modern, as distinguished from earlier, poetry. Goethe's message was that the experience a man gets is the experience he needs, that we may find in our environment the means of the broadest culture if we will but determine, once and for all, to do away with half-measures and all forms of incompleteness, and live with fixed resolve in the whole, the good, and the beautiful. Hugo's message was that of the Gospel repeated, of the brotherhood of man and the freedom of the soul. Shelley's message took the form of a dazzling dream of the future, held up for the comfort and the inspiration of men battling with the darkness and the folly of the present. Wordsworth's message was one of healing and consolation. Arnold shall tell us what it was:

"He found us when the age had bound
Our souls in its benumbing round;
He spoke, and loosed our heart in tears;
He laid us as we lay at birth
On the cool flowery lap of earth,
Smiles broke from us and we had ease;
The hills were round us, and the breeze
Went o'er the sun-lit fields again;
Our foreheads felt the wind and rain.
Our youth return'd; for there was shed
On spirits that had long been dead,
Spirits dried up and closely furl'd,
The freshness of the early world."

It takes no Browning Club to discern what Browning's message was. We may find it anywhere in his pages, and perhaps as well as anywhere else in "Pippa Passes":

"God's in his Heaven,
All's right with the world."

And Tennyson's message? That, too, seems clear enough. It is, if anywhere, in the second "Locksley Hall":

"Follow Light, and do the Right—for man can half-control
his doom—
Till you find the deathless Angel seated in the vacant tomb."

Now, Dr. Ibsen's message may be described as an intensified form of Goethe's. The injunction of both alike is to live wholly, to make life as complete as possible; but Goethe lays more stress upon range, upon wideness and diversity of interest. Dr. Ibsen, on the other hand, with all the emphasis at his command, enjoins an absolutely consistent and unflinching persistence in some definitely chosen path of life. Both Goethe and Dr. Ibsen appeal to us to do away with incompleteness, with vacillation, with "halfness," to use the latter poet's favorite word; but Goethe's meaning is that we should be broad and catholic in our view, while Dr. Ibsen's meaning is merely that we should follow out logically whatever course we

have chosen. With him, the distinction between good and bad is not half so important as the distinction between hesitancy and firmness, between the haphazard life and the life that has a purpose of some sort.

"If pleasure's thrall
Thou art, be that from year to year;
But be not that to-day, to-morrow,
And then next year a prey to sorrow;
Be altogether what thou art,—
Be something wholly, not in part!"

We moderns bungle our lives so unspeakably because we are so ready to make concessions; because we bow down to the spirit of compromise in order to get along comfortably with our fellow-men. What Dr. Ibsen says upon this point has no uncertain sound. Being a dramatist, his characters do not always give expression to his own opinions; but we may be sure that Brand is speaking for the author when, after a vehement harangue addressed to the wavering multitude, he tells them that the Spirit of compromise is no other than Satan himself.

In other words, Dr. Ibsen stands for individualism first and last. A man's first duty to himself and to the world is to make sure that he is an individual; not a thing of cross-purposes and wavering impulses, a caricature of humanity. The modern State—especially the military State—with its paternalisms and its artificial class distinctions, is the curse that rests upon individualism at present. Revolutions do not accomplish much, for they only substitute one form of machinery for another, and the individual remains almost as trammelled as ever. The only revolution that ever amounted to anything, that was not hopelessly mismanaged from the start, was the Deluge; and even that resulted in Noah's assumption of a dictatorship, affording a prototype for the action of the First Consul some thousands of years afterwards. Dr. Ibsen watched with much interest the developments of the War of 1870 and the creation of the new French Republic. Here at last seemed to be the opportunity for a new order of things. He wrote to a friend:

"The old illusory France has gone to pieces; when the new actual Prussia likewise shall go to pieces, we shall advance with a leap into the coming age. Hej! how ideas will tumble about us! And it will be high time, in truth. For up to date we have been but living upon the crumbs from the revolutionary table of the last century, and that food has been long enough chewed and re-chewed. Our concepts call for new meanings and new explanations. Liberty, equality, and fraternity are no longer what they were in the days of the guillotine, of blessed memory. This is just what the politicians will not understand, and for that reason I hate

them. Men still call for special revolutions—for revolutions in politics, in externals. But all that sort of thing is trumpery. It is the human soul that must revolt."

But the Paris Commune came with its excesses; then the inevitable reaction, and the hopes thus expressed were rudely dashed to the earth.

This plea for individualism, one of the strongest that have ever been made, is chiefly embodied in two great dramatic poems, "Brand" and "Peer Gynt." Nothing could be more instructive than a detailed analysis of these two works; but such an analysis would take us far beyond the limits of this brief paper. The barest outline must content us here. "Peer Gynt" is a semi-allegorical creation, suggestive, with its richness of incident and bewildering scene-shifting, with its variety of figures real and fanciful, of nothing so much as of the second part of Goethe's "Faust." Peer Gynt, like Faust, sees something of the lesser and the greater world, and works out a rude sort of salvation for himself; although the certainty of any sort of salvation for him remains problematical enough at the end, for the drama closes with the menace of the melting-pot—into which all souls that have frittered away their individuality are cast to be melted over for the sake of the raw material—hanging over him, and the suggested possibility of redemption is, as with Faust, through the instrumentality of a woman's faith and unswerving devotion. For in Peer Gynt Dr. Ibsen has presented, with all the satirical energy at his command, what he conceives to be the essentially modern type of character: the soul that has stood for nothing positive, either good or bad, that has failed to assert its individual dignity, that has lived in dreams and in concessions, not in act and consistent purpose.

In Brand, on the other hand, the poet presents us with what is clearly his ideal type of character. He pictures him as a village priest, although he might just as well, for the purpose of the work, have pictured him as engaged in any other calling. But, since he is a priest, a priest he will be with all his heart and soul. "All or nothing" is the stern formula which sums up his creed, and in the light of which he shapes his own life. Thrown by chance or Providence into a little mountain village far to the north, he renounces the ambition that would impel him to seek a wider field for his activity, and devotes himself utterly to his mission. His mother lies at the point of death, but is unregenerate, according to his strict interpreta-

tion of the divine behest; he refuses to bear the consolations of religion to her bedside, and she dies in despair. His child falls a victim to the severity of the climate, but Brand will not forsake his mission for the chance of saving its life. Last of all, his dearly beloved wife pines away and dies in the struggle, strong in spirit but weak in the flesh. No amount of suffering can make him swerve one inch from the path of duty as he understands it. Yet he is not hard-hearted; on the contrary, there is something quite ineffable in the depth and tenderness of his human feelings. But his calling demands absolute and unflinching devotion, and shall have it as long as life endures. He cries in the hour of his anguish:

"Be steadfast to the end, my soul,
All to renounce is victory's goal;
What we gain is ours never,
What we lose we gain forever!"

And, contrasted with the splendid heroism, moral and physical, of his life, we have all the petty and provincial types of character that abound in such a village, and one by one they come under the lash of the poet's merciless satire. There is the sexton, the type of petty officialdom, who does not dare to exhibit ordinary human feeling—

"Not even he who would be can
At once official be, and man."

There is the bailiff, who has no conception of any higher life-purpose than that of performing, with strict regard to rule, the functions of his office. And then there is the dean, Brand's ecclesiastical superior, who looks upon religion as a convenient instrument for the preservation of the social order, and upon the Church as being merely a part of the mechanism of the State. Against all these narrow theories and influences Brand pits himself, single-handed, and wages with magnificent energy and singleness of purpose the hopeless fight. There are few more impressive things anywhere in literature than the story of the words and acts of this man—this type of what the poet conceives man could and might make himself, had he but the will to do so. To us, at least, this work has for nearly twenty years past been a source of consolation and inspiration. We have often recurred to it, and each time with a deepened sense of its almost matchless energy and elevation. As a moral tonic, the work has few equals in literature.

It is, then, with peculiar gratification that we welcome the English translation of "Brand" that has just been made by Professor Herford,

and provided with notes and an elaborate introduction. The prose translation published by Mr. William Wilson two years ago, was, from the very fact of being in prose, hopelessly inadequate to embody the passionate energy of the original. Professor Herford's translation gives us both the substance and the form, and everyone acquainted with the original knows them to be inseparable. Moreover, he has reproduced the form with singular fidelity, although it is so difficult to put into English mould that we frankly admit having doubted the possibility of anyone doing at all what Professor Herford has now so triumphantly accomplished. His version reads, for the most part, like an English poem, and many of its passages seem to us quite as strong and as beautiful as the original. We will not cavil about a few trifling defects here and there, when the work as a whole is deserving of such cordial commendation. To one slight matter, however, we must call a moment's attention. The two bits of macaronic verse that occur in the poem have been translated into plain English; and we cannot but think that much of the intended effect has thereby been lost. There is something too characteristic to be spared about Brand's last passionate cry:

"Svar mig, Gud, i døden's slug! —
Gælder ej et frelsens frug
Mandeviljens quantum satis —?"

and the voice that calls from above, as the avalanche overwhelms him:

"Han er deus caritatis!"

The ending is thus translated:

BRAND.

"God, I plunge into death's night,—
Shall they wholly miss thy Light
Who unto man's utmost might
Will'd —?"

A VOICE.

"He is the God of Love."

Since the translator has given us one macaronic bit of his own devising—

"My worthy friend, I needs must hold
His breeding scarcely quantum suff.
For whom it is not great enough!"—

he might have kept for us the Latin phrases that Dr. Ibsen saw fit to employ upon two critical occasions.

It only remains for us to exhibit the quality of Professor Herford's work by an extract or two. The satirical aspect of the poem appears to advantage in a conversation between Brand and the Bailiff (*Fogden*). The latter seeks to condone the degeneracy of his townsmen by recalling the fact that their ancestors made for themselves a name in history.

THE BAILIFF.

"Now the land's dwindled and decay'd,
But our renown still lives in story.
The days of our reputed glory
Were when the great King Bele sway'd.
Many a tale is still related
About the brothers Wulf and Thor,
And gallant fellows by the score,
Went harrying to the British shore,
And plunder'd till their heart was sated.
The Southrons shriek'd with quivering lip,
Lord, help us from these fierce men's grip';
And these 'fierce men,' beyond all doubt,
Had from OUR harbours sallied out.
And how these rovers wreak'd their ire,
And dealt out death with sword and fire!
Nay, legend names a lion-hearted
Hero that took the cross; in verity,
It is not mentioned that he started —

BRAND.

"He left behind a large posterity,
This promise-maker?"

THE BAILIFF.

"Yes, indeed;
But how came you to —?"

BRAND.

"O, I read
His features clearly in the breed
Of promise-heroes of to-day,
Who take the cross in just his way."

Satire gives way to indignant scorn, when, in the subsequent scene with the Doctor, Brand is told that to be humane is the first of the modern commandments.

"Humanity! — That sluggish phrase
Is the world's watchword nowadays.
With this each bungler hides the fact
That he dare not and will not act;
With this each weakling masks the lie,
That he'll risk all for victory;
With this each dastard dares to cloak
Vows faintly rued and lightly broke;
Your puny spirits will turn Man
Himself Humanitarian!
Was God 'humane' when Jesus died?
Had YOUR God then his counsel given,
Christ at the cross for grace had cried —
And the Redemption signified
A diplomatic note from Heaven!"

The height of passionate expression is reached in the last act, when Brand, spurned by the people whom he has sought to lead to a higher life, and driven out into the ice-bound mountain wilderness, reviews the past and forecasts the future in the magnificent soliloquy of which these are the closing verses (the particular historical reference being to Norway's virtual refusal to join with Denmark in repelling the Prussian and Austrian invasion of 1864):

"Direr visions, direr doom,
Glare upon me through the gloom.
Craft, the wolf, with howl and yell,
Bays at Wisdom, sun of earth;
Cries of ruin ring to North,
Calls to arms by fjord and fell;
And the pigmy, quaking, grim,
Hisses: 'What is that to him?'

Let the other nations glow,
Let the mighty meet the foe,
We can ill afford to bleed, —
We are weak, may fairly plead
From a giant's war exemption,
Need not offer All as meed
For our fraction of Redemption.
Not for us the cup He drank,
Not for us the thorny wreath
In His temples drove its teeth,
Not for us the spear-shaft sank
In the Side whose life was still.
Not for us the burning thrill
Of the nails that clove and tore.
We, the weak, the least accounted,
Battle-summons may ignore!
Not for us the Cross He mounted!
Just the stirrup-alaah's stain,
Just the gaah the cobbler scored
In the shoulder of the Lord,
Is our portion of His Pain!"

These extracts sufficiently illustrate the spirit and the manner of Professor Herford's translation, and hardly less the spirit and the manner of the original poem. We may add that the translator's introduction is an admirable piece of thinking. This, for example, is a singularly profound saying about Dr. Ibsen's work: "His most vehement teaching is apt to be coupled with the materials for criticising it. His most definite and dominant thoughts come to the surface laden with that tangle of counter-thought which gathers about every peremptory conclusion in the depths of a critical mind."

Professor Boyesen's recent "Commentary on the Writings of Henrik Ibsen" consists of a lengthy introduction, followed by a dozen or more chapters upon as many separate plays. These chapters were originally written with little reference to one another, and published in THE DIAL and other periodicals. Taken separately, they are interesting; but taken as a whole, they do not make a very satisfactory book. There are many evidences of haste in the preparation of this "Commentary," and some of the verse translations interspersed are quite unworthy of the translator. Still, it is well that such a critical review of the whole of Dr. Ibsen's work should have been placed before English readers, many of whom base a distorted notion of the Norwegian poet upon a few of the social dramas, these being, to one who knows his Ibsen, relatively unimportant. Occasionally Professor Boyesen says a notable thing, as when he remarks that in writing "Brand" and "Peer Gynt" the author polarized himself. And thoughtful readers of the great Norwegian will assent to our commentator's closing words:

"Though not always agreeing with Ibsen, I am greatly indebted to him for having kindled in my mind many

sparks of vital thought, and aroused my interest in subjects of vast concern which formerly I passed by with the Pharisee, and the Levite, and the rest of the respectable herd. He has the courage to look the ugliest truths in the face without flinching, and to record what he sees and feels with a relentless disregard of revered conventionalities. What he offers is not food for babes; but to a mature mind it is wholesome and stimulating reading."

WILLIAM MORTON PAYNE.

THEORIES CONCERNING ART.*

The garden of art has been rather invaded, in these latter years, by the lovers of wisdom from the one side and by the lovers of mankind from the other. The philanthropists have urged that the flowers be cut for baskets to send out to the hospitals, or else decocted into herb-teas for suffering humanity, or even that essences might be distilled from them for the making of panaceas. The philosophers, at first content with mingling reminiscences of the garden with their other dreams, have now condescended to more particular acts of usefulness. Some of them analyze the flowers after the most rigid botanical methods; others devise the most scientific means for improving their growth; and others, finding the garden agreeable to such as happen past, explain to those fortunates why such should be the case. As to the gardeners, they view this irruption in various ways. Some of them retire to their own private arbors, where they either forget the strangers entirely, or else (sometimes) call out injurious names at them or make faces. Others, however, are a good deal fascinated by the philanthropists, and busy themselves with the hospital baskets and the herb-teas. And others still take council with the scientists, and by means of their phosphates and nitrates produce new blossoms of very strange loveliness. Meanwhile the world travels by on the highway outside, enjoys the flowers to some extent, but does not allow itself to become painfully excited at what is going on within.

At bottom there is good reason for all this. Ethics and science certainly have something to say here. A man cannot well make himself independent of duty or of facts by being an artist. So, on the whole, good will come of the matter in some way or other.

*ART IN THEORY. By George Lansing Raymond. New York: G. P. Putnam's Sons.

PAIN, PLEASURE, AND ÆSTHETICS. By Henry Rutgers Marshall. New York: Macmillan & Co.

LA SUGGESTION DANS L'ART. Par Paul Souriau. Paris: Alcan.

Leaving ethics on one side, as far as the present article is concerned, there are several books among the recent publications which are interesting from the scientific point of view. Just at present the scientific aesthete is very scientific indeed. In fact, it is often quite impossible for the average unscientific reader to understand a word of what he is saying. One is inclined at first to resent this difficulty, as Macaulay resented his inability to understand Kant: it may be that the reason is the same. Whether this be or no, Mr. Marshall, in his treatise on "Pain, Pleasure, and Æsthetics," realizes the situation and provides against any such protest. His book is, first and foremost, a treatise in Psychology; but, as he himself remarks, he hopes to interest the artist and the general reader. For these last, therefore, he has resumed the sum of each chapter in language that they can understand. Elsewhere he feels free to be technical; but even here "the average reader" can sometimes follow him, although it must be confessed that he will often find himself beyond his depth. Mr. Marshall's book is a special treatise, and M. Souriau's "La Suggestion dans l'Art" is another. But the latter, perhaps because the author is a Frenchman, is not only expressed in terms comprehensible to the majority, but is written in a very agreeable manner. It is based on a theory quite fascinating in itself, and worked out into a very interesting presentation.

More general in scope than either of these is "Art in Theory," by Professor G. L. Raymond. In this book the author's previous works are seen to have their place in a definite system, the general plan of which is now for the first time, I believe, made public. This particular book, the third in publishing, would be the introductory volume. Next would come "The Genesis of Art-Form," which appeared last year; a volume on "Rhythm, Proportion, and Harmony in Art" is promised; and lastly, I should suppose, are special treatises on the various arts, of which that on Poetry was published some time since. But whatever be the order in which Professor Raymond arranges his work in his mind, he has done enough already to show that he intends a systematic view of Art, both in its general characteristics and in particular. Of such a view "Art in Theory" supplies the standpoint. It is, in general, on the nature of the fine arts (including, of course, music and poetry), considering also, of necessity, the theory of beauty and the relation of the arts among themselves.

Perhaps the first thing to be said of this book is that in general structure it is an exceedingly nice piece of argument and exposition. One may differ on particular points, one may even hold that the logic is not always severe, but I think every careful reader must be delighted at a handling of the subject at once so harmonious and symmetrical as well as natural. It is not the easiest of reading, naturally enough; but there is a pleasure in considering the general plan of what one has read when it appears in a form which one may almost call artistic in itself.

The basis of Professor Raymond's work is the idea that so long as we consider art as the mere representation of the forms of nature or as the mere expression of the conceptions of the mind, we take a view that is wrong, not only because it is partial but also because it is indiscriminating. And even if we recognize both elements, so long as we recognize them as independent we fail of a full understanding. The representation of nature in the arts involves the ideas of the mind, and the expression through the arts of mental conceptions demands the forms of nature. The two are interdependent. On this basis is worked out a determination of the Higher Representative Arts. Here the subject divides. On the side of the forms of nature, we come to a consideration of beauty, and reach a definition involving a recognition not only of nature but of the mind. On the other hand, in a study of the modes of representation as affected by the conditions of the mind we are led through a discussion of the characteristics of the different arts and their relations to each other. Here the treatment terminates as far as this particular book is concerned, but the two lines of study are continued in the other volumes of the series.

One will hardly be expected, in an article like the present, to offer special criticisms. It must be enough if one can give a general notion of the purport of a book and indicate its relation to other lines of thought. Professor Raymond's work has one value which some systems of æsthetics by no means possess: that of laying out the ground in such a way that one can readily find a local habitation for such other notions as one may have on hand. This is an excellent thing; until one has such a basis it is difficult to feel that one has any consistent ideas at all. It will be useful, therefore, to show what relation to Professor Raymond's theory is borne by the studies already mentioned of M. Souriau and Mr. Marshall.

When Professor Raymond reaches the conclu-

sion that the Fine Arts are arts which (among other things) represent the effects of nature upon the mind, he uses a phrase which, although necessary to his line of thought, rather veils an interesting branch of inquiry. If we said, rather, that art was the presentation of that which will cause in the mind of another the effects which have been caused in the mind of the artist, we should at once see that it was of importance to know what it was that was presented and how it caused its effects. This, remarks Professor Raymond in a later part of his book, is the subject of other volumes of the series. It is also the subject of M. Souriau's book — a book extremely interesting, comprehensive, and entertaining. How do works of art induce in our mind the ideas which nature has called up in the mind of the artist? For one thing, M. Souriau propounds a curious theory. The mental state caused by a work of art, he argues, is physiologically akin to the state of hypnosis: a state in which the imagination works powerfully while the will is reduced. Hence, however art creates its effects, the matter is rendered more easy by the physiological condition of whomever is affected. But this idea, although it is wrought out in some detail in the book, is not necessary to the main theme, which is an inquiry into the means whereby the artist suggests (to use the word in the technical sense) to another mind such things as he desires. And here develops a most interesting study of the methods and effects of the arts, which, unfortunately, can be followed no farther just here.

M. Souriau's book, then, covers a field that is not treated in the present work of Professor Raymond. Mr. Marshall, on the other hand, studies some matters which Professor Raymond has treated very differently. "Pain, Pleasure, and Æsthetics" is a special work in Psychology; its general purport has for some time been known through the author's articles in "Mind." It will therefore call for no elaborate notice here; an indication of its drift will be enough for our purpose. Here we have a new theory of art, of beauty; a theory which differs from Professor Raymond's in that it arises from a consideration of the causes of art and its effects, while Professor Raymond considers chiefly its character and conditions. Not that either view excludes the other; indeed, the theories may be compared. According to Mr. Marshall, the impulse to art is an instinct that leads us to wish to attract others to ourselves, and beauty is that which causes

in us pleasure which exists not only in the moment but in revival. According to Professor Raymond, the impulse to art is an instinct that leads us to exercise our faculties in ways not needful to our existence (the so-called "play impulse"), and good art is that which gives us in a great degree apprehensible unity of varied effects upon the sensation or the imagination or upon both. Without going into details, it is not hard to see that where the two theories come into contact there is a clash (Marshall, pages 103-5, 332-3). Of the two, in spite of the value of Professor Raymond's basis, Mr. Marshall's is by far the stronger, and it is probable that when fully apprehended and applied it will prove the more vital and pregnant. At present, however, it stands in great need of an interpreter before the public; not on account of its technical expression only, but because its very ideas, both in premise and conclusion, are such as can be fully appropriated by the psychologist alone.

Interesting as the study of such books is, one is led in reading them to ask, What is the use of it all? They are as a rule pretty hard reading, and it hardly seems as if an increased knowledge concerning the nature of art resulted in any increase in our enjoyment of art itself. Mr. Pater remarks that "the value of such attempts has most often been in the suggestive and penetrating things said by the way." If such were certainly the case, it would be a great saving of time if someone would go through the great tract of æsthetic writing in order to pick out the suggestive and penetrating things and make a little book of them. But it may be that such is not the only value. The intellectual exercise we may set aside, for the philosophy of art as philosophy gives no more pleasure and no less than other branches of the science. The question may be, rather, Is our power of artistic enjoyment made greater, more vigorous, by such reading? There are certainly not a few who would say that the case was quite the reverse, that our power of artistic enjoyment was crowded to the wall and smothered by the force of scientific inquiry. To the point is the remark of Sir Joshua, who once said that a reason which lessened his affection for the study of criticism was that critics, so he had observed, "debar themselves from receiving any pleasure from the polite arts, at the same time that they profess to love and admire them." I do not think he is right about all critics, but there is certainly something in his view.

Whether one gains greater artistic pleasure or not may be doubtful. What is not doubtful is that, whatever may be our artistic pleasure, we all love to talk about art. Rightly or wrongly, people cannot be restrained from talking about it. And such being the case, it is, on the whole, a thing greatly to be desired (if people are to be still allowed to talk to others on the subject or to write about it) that they should talk or write sense instead of nonsense, which end may possibly be attained by the diffusion of a more accurate knowledge of the nature of beauty and of the conditions under which only the arts can be rightly pursued and enjoyed. In other words, we all tend to think about those things which delight us, and hence every real step toward clearer and surer thought on such matters is of some general interest.

EDWARD E. HALE, JR.

THE NATURAL AND THE SUPERNATURAL.*

It is impossible to justly characterize in brief space so comprehensive a volume as that on "Secularism,"

***SECULARISM: Its Progress and Its Morals.** By John M. Bonham. New York: G. P. Putnam's Sons.

RELIGION. By G. De Molinari. Translated from the French by Walter K. Firminger, B.A., Merton Col., Oxford. New York: Macmillan & Co.

INSPIRATION. Bampton Lectures for 1893. By W. Sanday, M.A., D.D., LL.D. New York: Longmans, Green, & Co.

SPECULUM SACERDOTUM; or, Divine Model of the Priestly Life. By the Rev. W. C. E. Newbolt, M.A. New York: Longmans, Green, & Co.

THE WAY, THE TRUTH, THE LIFE. The Hulsean Lectures for 1891. By Fenton John Anthony Hort, D.D. New York: Macmillan & Co.

NATURAL THEOLOGY. The Gifford Lectures, delivered before the University of Edinburgh in 1893. By Prof. Sir G. G. Stokes, Bart. New York: Macmillan & Co.

WITNESSES TO THE UNSEEN, and Other Essays. By Wilfrid Ward, author of "William George Ward and the Oxford Movement," and "William George Ward and the Catholic Movement." New York: Macmillan & Co.

THE TRIAL OF DR. BRIGGS before the General Assembly. A Calm Review of the Case. By a Stranger who attended all the sessions of the Court. New York: Anson D. F. Randolph & Co.

THE WORLD'S PARLIAMENT OF RELIGIONS. An Illustrated and Popular Story of the World's First Parliament of Religions, held in Chicago in connection with the Columbian Exposition of 1893. Edited by the Rev. John Henry Barrows, D.D., Chairman of the General Committee on Religious Congresses of the World's Congress Auxiliary. Chicago: The Parliament Publishing Company.

REVIEW OF THE WORLD'S RELIGIOUS CONGRESSES OF THE WORLD'S CONGRESS AUXILIARY. By the Rev. L. P. Mercer, Member of the General Committee. Chicago: Rand, McNally & Co.

HEART-BEATS. By P. C. Mozoomdar. With a Biographical Sketch of the Author. By Samuel J. Barrows. Boston: George H. Ellis.

THE SPIRIT OF GOD. By P. C. Mozoomdar, author of "The Oriental Christ," "Heart-Beats," etc. Boston: George H. Ellis.

by Mr. John M. Bonham. The author is earnest, thoughtful, and means to be candid; he has also a real contention: yet his oversight of the world—the entire world to which we belong—is so narrow that he has added one more book of dogma to the many books of dogma which he was striving to thrust aside. He understands by secularism, knowledge of the physical world which finds its most accurate expression in physical science; and he regards this knowledge, with the feelings and methods connected with it, as silently taking possession of the human mind to the ultimate exclusion of all other forms of thought. He accepts this tendency as both inevitable and desirable. “The hope of the theologian to make any final adaptation of theology which shall enable theology to remain permanently in such adaptation, must therefore be illusive” (p. 48). “The whole movement of her law determines that there is one path, and only one, which marks the course from ignorance to the highest attainable knowledge, and that this path lies in the line of the ultimate subjection of *all* ideals to the tests of progressive knowledge” (p. 375). Is it not a little strange that one who believes that all labor devoted to theology and metaphysics is futile, that there is but one form of real knowledge—that known as science,—should add to these worthless discussions a volume of four hundred pages, containing hardly a trace of science, and resting exclusively on a philosophical basis? This incongruity of method is hidden from the author by the superficial fact that his conclusions are negative in form. He is forgetful of the fact that it requires essentially the same knowledge to deny as to affirm, and that his entire method of reasoning, from beginning to end, is at one with that which he would reject as infinitely variable and wholly uncertain in its issue. The dogmatism of theology has often been battered; he batters it once again, but seems utterly oblivious of the large candor which has taken its place in many minds. He has evidently felt the powerful drift of secularism,—the force and value of which, in its own limits, we fully admit,—but hardly at all the strength of those deeper under-currents which are restoring the balance of our lives. He personifies theology, metaphysics, nature, science, in so positive a form that they seem to become malign and benign spirits in the world, having their way with it for good or for evil. He forgets that it is man alone, and precisely the same man, who has busied himself respectively with theology and science; and that if man has made of theology that complete mess the author supposes him to have made, it would be a most unexpected result to find him wholly and finally right in his second inquiry. Here is a single leap from darkness into absolute light. There is a class of physicists who do not understand their own doctrine of evolution in its bearing on spiritual life; and I know no better proof of the general validity of the spiritual movement among men than the way in which it constantly extends and renews itself.

The volume entitled “Religion” is written with

a very different estimate of faith from that which pervades “Secularism.” “It is religion, rather than the aptitude to invent tools, that has created civilization” (p. 29). “If religion shows itself too obstinate in maintaining its traditions and prescriptions, science, in its turn, shows itself too eager to impose theories whose truth it has not as yet verified, and practices whose morality is as yet doubtful” (p. 188). The author looks upon religion as a permanent school of human thought, a most pervasive and powerful incentive in conduct, and one, in common with all other natural tendencies, slowly purifying and perfecting itself as civilization progresses. The discussion is clear, concise, and cool to the point of frigidity. It expresses the conclusion of one who looks upon religious evolution in the world from the outside, but is not disposed to underrate the importance of the phenomena involved in it. It does not identify religion with any one faith, but treats in a critical way the successive phases through which it has passed, and the successive difficulties it has encountered. The discussion leads up to one conclusion—the separation of religion from the State as a necessary condition of its own liberty and highest development. The aloofness of the author makes the work the more effective in enforcing this one purpose—the ultimate independence and freedom of religious life. It is a book that is local in its atmosphere, in the sense that it is fitted to enforce on Frenchmen the respect which is due to religious evolution, and the free form it is destined ultimately to assume.

Dr. Sanday's lectures on “Inspiration” are comprehensive and liberal. The author deals with the history and construction of the canon of the Old and of the New Testament with reference to a more definite and admissible doctrine of inspiration. He accepts, in a conservative way, the results of criticism as expressed in the works of Kuenen and Wellhausen. He thinks, however, that this criticism is pushed too exclusively in the interest of naturalism, and is not sufficiently free in recognizing the divine element in the sacred history. Inspiration, in the author's view, finds its typical highest expression in the words of the prophets, and from this point shades down in various parts of the canon till it quite disappears. “How do we know that they are not projecting their own thoughts outside themselves, and ascribing them to an external cause? This is the heart of the matter. And the one point on which we must firmly take our stand is the belief that in this contention of theirs the prophets were not mistaken, that their utterances had a cause outside themselves, a real objective cause, not to be confused with any mental process of their own” (pp. 145, 146). The theory of the author would seem more consistent if he were content to yield this objective source of inspiration and accepted the fact of inspiration on the personal side, with whatever limitations this may impose. The objective fact, whatever it may be, is very obscure, very troublesome, and very much out of harmony

with a truly spiritual method. The mind itself is the only medium of truth. Truth and the Spirit of Truth must finally work in and by it; and we gain nothing by delaying the process. The objective declaration must submit itself at once, in its spiritual uses, to the mind that receives it. The spirit alone is the vehicle of truth; it alone is capable of a true inspiration, an elevation into the region of spiritual light. God works under his own laws, according to his own methods, in quickening the thoughts of men; and this process loses character rather than gains it by any objective constraining cause whatever. Truth is not truth, nor inspiration inspiration, till the mind, by its own powers in its own right, grasps the revelation. We gain nothing whatsoever by delaying this consummation. The prophet is prophetic by virtue of his superior insight. The inspiration which blesses us is the inspiration of Christ, which enabled him to lift the familiar texts of Scripture into a new meaning, and run his lines of exposition parallel, indeed, with familiar ideas, but on a much higher level. The author might the more readily make this concession, as he regards the Messianic prophecies not as historic foresights, but rather as spiritual insights,—a foreshadowing of the things sure to be contained in the providence of God. Whatever trouble the supernatural may give us elsewhere, it ought not to give us trouble in inspiration, since the natural is here the best possible vehicle of the supernatural. The truth can declare itself no otherwise than by its own medium, the human mind.

The volume entitled "Speculum Sacerdotum" contains a series of addresses intended to present the true function and temper of the minister of Christ. The author is guided chiefly by St. Paul; and under such titles as "Self-Denial," "Purity," "Long-Suffering," "Reputation," "Self-Surrender," he defines on various sides the spirit of service in holy things. The temper of the work is conventional, very devout, and fairly penetrative. The conventionalism of the book is real, though decisively of the better order. It is in a distinctively religious method, though in a broad way, that the author would render his word and work. The preacher is not to bring social and political truth, but divine truth to his hearers. The region has not been attained in which the two are inseparable. Sacred things are still to be spoken as sacred things, and secular things as secular. In this method, neither is well spoken. We must, like our Lord, have the parables of life on our lips, before we can either deeply see divine things, or adequately expound them, or correct the world by them.

The volume of Hulsean Lectures, by Dr. Hort, is one of genuine insight. The passage, "I am the way and the truth and the life," must return frequently to every spiritual mind as a most comprehensive summation of the Gospel. Indeed, to me it seems a declaration so explicit, to put our faith so thoroughly and so exclusively within the range

of an interior personal life, as to exclude all the formal doctrinal renderings of the words of Christ. He is the way and the life because he is the truth. He, in his thought, character, and action, becomes such a disclosure of the spiritual world that he is henceforth and forever a guide in it; he deepens and widens all our experiences of it. Dr. Hort conceives very fully and tenderly the circumstances under which the words were called out; the sense of hopeless loss and confusion that was overtaking the disciples, as Christ, in bodily presence, seemed ready to slip away from them, leaving no sufficient clue, either to their thought or their action, by which they could follow him. Thomas, with disturbed and narrow vision, exclaims, "We know not whither thou goest; how then can we know the way?" To lift the disciples off from a semi-sensual life into a purely spiritual one, was what Christ assayed to do in the words, "I am the way, the truth, and the life." His departure demanded the transition; and the transition was secured by his departure. The spirit of this comprehensive text is rendered with great fullness, and often with much depth. The only criticism we make upon the book is that at times the connections of thought become thin and slight, and do not fully sustain the general force of the exposition. This may arise from the fact that the contents of the volume were first given as lectures.

Something of the same difficulty appears in the next volume, "Natural Theology," also delivered on a lecture foundation. The lecturer spins his thread thin, a little according to his exigencies. One cannot now write profitably on Natural Theology without a truly scientific temper; a thorough apprehension of how the world has come together, part with part; and without also being quite free from a disposition to fall back readily on the supernatural. Professor Stokes, being thoroughly versed in physics, meets well the first requisite, and fairly well the second requisite. There are two tendencies that are barren, though not equally barren, in discussing physical things in their spiritual bearings: a disposition to be satisfied with a mechanical explanation of them, leaving out of sight all the inner mystery of construction. The mind darts about, like a water-fly, just dimpling the surface of things, disturbing nothing and disturbed by nothing beneath. This tendency Professor Stokes wholly escapes, and is an earnest theist because of his deep sense of the ultimates our explanations are constantly reaching. The second impediment to any adequate growth of thought is an easy solution of all dependencies by referring them at once to the will of God. I cannot feel that the author has come quite as fully into the light in dealing with the supernatural as in dealing with the natural. The two seem to remain somewhat in collision with him, as they still do with most minds. A reconciliation of the natural and supernatural in one coherent system of thought is a very urgent demand. It is not unlike that by

which we unite in man causal and free dependences. The universe can no more have spiritual life without that immediate presence of the Divine Spirit which is shadowed forth by the supernatural, than the brain of man can be the seat of the soul of man, obeying no causes except physical ones. Professor Stokes thinks there is a different force of proof in the pleasing marking of flowers and birds from that found in the colors of the rainbow. That is, physical law in its apparent necessity and permanence yields less proof, at least less impressive proof, than physical law in connections not involved in the entire system of things. The immanence of the mind of God—the supernatural at the centre of the natural—seems to be overlooked by this opinion. The book, especially in its treatment of physico-spiritual questions, is one of insight and feeling.

The volume by the Rev. Wilfrid Ward is made up of essays, published in English reviews. Though not formally united, they are united in their general drift. They are very able and interesting. This volume, like previous works by the same author, has been called out by his intimate connection with the Catholic revival known as the "Oxford Movement." He aims to show, and does show, the extreme overruling force which a sceptical or agnostic movement for the moment acquires, leading to the oversight of truths and tendencies equally permanent and more powerful than those with which it itself is dealing. There is no disparagement of the critical temper,—there is simply an assertion of the under counter-current that is deeper and no less inevitable. The work is well-fitted to awaken a more catholic temper by imparting a broader and more appreciative one. Its closing essay, "The Wish to Believe," is the longest one, and enters fully into those conflicting feelings which mingle with our beliefs and unbeliefs, inclining us to accept or reject conclusions even in the very act and attitude of asserting the power of pure reason. Indeed, outside of mathematics there is no pure reason. Reason, as it deals with the facts of being, dissolves at once into feeling, as certainly as light breaks into color when it falls upon this changeable world of ours. As color brings additional disclosure, so do feelings help to give us the very terms in life with which we are dealing. Half our errors come from the want of those truly empirical data which are due to the emotions. This volume touches deeply, interestingly, and instructively that true spiritual equilibrium that arises from both partaking of the spiritual world and thinking about it. It is a very admirable and instructive work, and cuts deeply into a great deal that is self-confident yet superficial in human thought. It puts a true logic of life over against the formal logic with which it is often confronted and apparently overthrown.

The trial of Professor Briggs before the General Assembly of the Presbyterian Church proved less significant, less of a landmark in our progress toward liberal faith, than it gave promise of being.

When it was first foreshadowed it seemed about to become one more sharp contention for religious liberty. It turned out rather a muddle, in which men, like disturbed bees, confusedly sought their enemy and inflicted their wounds at random. The somewhat voluminous account of the trial, now before us, is written with perfect candor by one in full sympathy with Presbyterian belief, who is prompted to his task by the feeling that Professor Briggs in no material way departed from that faith. He is convinced that the Assembly misapprehended the grounds of contention and fell into an act of injustice. This conclusion is carefully, quietly, and thoroughly presented. In tracing the history of the trial, we draw attention simply to the first charge, as indicating the kind of confusion which characterized it. This charge rested chiefly on the words in the inaugural of Professor Briggs. "There are historically three great fountains of divine authority, the Bible, the Church, and the Reason." Most men, inclined to accept liberal beliefs, looked upon this affirmation, when it was made, as a clear and earnest assertion of relatively independent lines of revelation in the minds of men, in human history and in the Scriptures. It was this conviction that aroused interest everywhere in the action of the Presbyterian Church toward so salient and suggestive a position. It is not strange that that church looked on the declaration—taken in connection with the universal movement toward liberality—as breaking with the authority of the creed, and was disturbed by it. The only surprising thing is that this adverse prepossession was so strong; that the Assembly gave no weight to the words of Professor Briggs discarding explicitly and repeatedly the ordinary interpretation, and putting in its place a rendering of the assertion to which the most rigid doctrinaire could hardly object without self-stultification. The natural conclusion of the trial would seem to have been, "How great a matter a little fire kindleth." Events, however, did not take this turn. The Assembly was disposed to force on Professor Briggs's incautious expression the obnoxious meaning first attached to it; and thus the trial added to its mediæval character a touch of the ludicrous. The Assembly was in haste for the *auto-da-fé*, and was not to be balked by any state of mind or change of mind on the part of its victim. It was in vain that Professor Briggs denied that he intended to assert any independence in these three sources of truth; in vain that he affirmed the dependence of each and all of them on the spirit of God; and in vain that he affirmed infallibility as attaching to the Scriptures alone. Instead, therefore, of a stimulating contention for higher forms of truth, we have, in the trial of Professor Briggs, a peculiarly perverse presentation of the narrowness of the human mind.

There has been, perhaps, no event on this continent in the religious world so simple, so spectacular, and so significant as the Parliament of Relig-

ions. It was not a more thorough disclosure of facts nor a sharper enunciation of principles that made it remarkable; but rather the direct address to the eye, ear, and heart, due to the spectacle of men from all parts of the world, and with great variety of faith, in warm and respectful conference with each other on the same platform before an enthusiastic audience. This is a fact reached by many years of preparation, and one which will define a point for many subsequent years of fulfilment. The more conservative minds—those who in cool religious decorum held back from participation, or were not willing by implication to weaken the infallibility of their own faith—cannot fail to feel the gentle sympathetic stir of thought which has gone forth from that assembly to the very corners of the earth. The religious world is altered by it. Its hostilities are softened; its spiritual penetration and power are enlarged. The call for a muster of the forces of faith, one and all, has been heard through all the land.

Two works, now before us, spread out fully this great event, and preserve, as far as possible, by a detailed report and by many illustrations from far and near, its sensuous power. The same marvelous executive ability that was everywhere present in the Columbian Exposition was also present in full measure in the Parliament of Religions. Dr. John Henry Barrows, the efficient Chairman of its Executive Committee, has summed up and finished, in two affluent volumes, his great labor in devising and securing this assembly.

The review by the Rev. L. P. Mercer necessarily suffers somewhat in the presence of the larger work. It has, however, a distinct purpose, and may meet the wants of many. It aims, by a careful analysis of the subjects involved in the speeches and papers presented, and by offering only those portions of them which bore most directly on these topics, to put in a brief, manageable compass the thought and intellectual force of this grand occasion. Those who are confused and wearied by the miscellaneous and multitudinous character of the complete event may be glad to sample it in this book. Those who wish the feast entire will prefer the larger volumes, even though they burden the table with 1600 compact pages.

A book that has grown immediately out of the Parliament of Religions is "Heart Beats," by P. C. Mozoomdar. It opens with a brief but very interesting biographical sketch of its distinguished author. It is in all respects a spiritual gem. Mr. Samuel J. Barrows says of it, at the close of the biography, "To me it seems the most remarkable devotional book since that of Thomas à Kempis." The work is made up of brief detached spiritual experiences, carefully treasured as they have occurred in the life of the author. They denote a keen, incisive intellect, strong and delicate spiritual sensibilities, and a practical, proportionate bent of mind. They are widely theistic. They escape the

warping force of dogma, and the perverting power of asceticism. They are the wholesome experiences of a healthy spirit, and yet of one that has the vision and impulse of the prophet. They contrast very favorably with the carefully reproduced devotions of the good Bishop Hall.

Another volume by Mr. Mozoomdar, entitled "The Spirit of God," gives expression to such a rhapsody of spiritual life that one needs to take it a little at a time, in an elevated mood. The soul is simply rising and riding, like a wide-winged bird on a strong wind. The immanent mind of God is most fully and freely present to the author under the term Spirit: Spirit in Nature, Spirit in Life, Spirit in Reason, Spirit in Christ, Spirit in History, Spirit in All Religions. Mr. Mozoomdar escapes mysticism more perfectly than most who are possessed of a like sweep and elevation of feeling. It is impossible that some things should not seem mystical in an author whose experiences are so remote from those of the average man. His own firm hold on things is especially seen in the chapter on "The Spiritual Power of the Senses." The coherence of the volume does not lie in any nicety of delineation, any orderly accumulation of thought, but in the single centre to which the eye is always turning—the spiritual glory of God in all his works.

We have united these brief notices under the title, "The Natural and the Supernatural." The first volume, "Secularism," rests very flatly on the physical world. The last volume, "The Spirit of God," rises very freely and serenely into the empyrean of spiritual life. Naturalism is the soul of the one; Supernaturalism of the other. Are these two things antagonistic? Not if our vision is single and wide. The supernatural is the inner force of the natural; the natural is the clear, definite expression of the supernatural. We have the same parable in many forms. Life does not work beyond the chemical and physical powers at its disposal; yet it disposes them in a way all its own. The mind of man does not transcend the nervous conditions which are its instruments; but it uses these conditions, wields this instrument, for objects hidden in itself alone. The world is God's chosen rational term of expression; but it is only an expression. The substance of spiritual being lies deeper in the mind of God. The natural is thoroughly supernatural,—not a bar to it, nor restraint upon it. When the supernatural pushes farther than it is wont, it is in no way other than itself. It is still the visible made vital by the invisible. Our first author has no more right to deny as hallucination the experiences of our last author, than the unpoetic mind has to characterize the impressions of the poetic mind as idle rhapsodies. The worlds in which the two live are very distinct, yet one world; no more distinct, nor less distinct, than are the dark day dying out in the cold gray light of evening, and the morning breaking through a golden and roseate mist on the earth which it claims as all its own. The one au-

thor has the taper with the extinguisher upon it, and hardly knows what use he can make of it. The other author carries it, lighted, in his hand, and it does not so much as occur to him to ask why it was given him. The one has the empty cup; the other, the same cup running over with water—the water of life.

JOHN BASCOM.

BRIEFS ON NEW BOOKS.

*Astronomical
significance of
Egyptian Temples.*

The results of Professor J. Norman Lockyer's studies on the construction, orientation, and astronomical significance of the Egyptian Temples, written in the form of lectures delivered to classes in the School of Science at South Kensington, have now appeared in book form with the title "The Dawn of Astronomy" (Macmillan). The work opens up a wide field for speculation and for legitimate scientific research; but one cannot escape the feeling that of the many points put forth, only a few are really established. Its outcome tends to show that the ancient Egyptian Temples, or at least some of them, were erected for an astronomical purpose; and Professor Lockyer finds that different temples were erected for observing the rising and setting of different objects at certain seasons of the year. Since the Egyptian Temples are very numerous, and are oriented in all possible directions, it follows that they could not all be Temples of the Sun. Hence the author concludes that the various shrines were sacred to their respective deities, which were represented in the heavens by certain stars or constellations. In order to make his theory fit the facts, he takes account of the effects of Precession in changing the amplitudes at which the stars rise, and in this way, by taking stars small enough and spaces of time long enough, he can find some explanation of the orientation of nearly all the important temples in Egypt. The whole argument seems to proceed upon the supposition that the temples were erected mainly for astronomical purposes. But it will be evident to those who are at all familiar with the religions of antiquity that this view is untenable. It is certain that the temples were erected mainly for *religious purposes*; but since, in later times, the priesthood became a learned hierarchy, it is natural to suppose that some of the temples served incidentally to secure astronomical observations, and thus enabled the priests to discover the length of the year, and to institute the calendar, so that the religious and state festivals might be regularly observed. Most of that part of the work which treats of the year, the calendar, the Sothic period, etc., appears to be reasonably sound. It will also readily be conceded that a number of the temples may have been so oriented as to receive on their sacred altars (at sunrise) the light of the sun at the equinoxes or solstices. And it may be that some of the temples were so oriented as to receive

the light of certain bright stars, such as Vega, Arcturus, the Pleiades, Aldebaran, Sirius, and Canopus; but when Mr. Lockyer contends that the Egyptians oriented temples to such small stars as *a Ursae Majoris*, and *g Draconis*, his argument can hardly be deemed worthy of serious consideration. It is known that the Egyptians worshipped the sun under the name of Ra, because they were aware that the whole world depends upon the light and heat of the sun; they also worshipped Sirius under the name of Isis-Sothis, because the heliacal rising of Sirius heralded the rising of the Nile, upon which all life in the Nile Valley depended. It would therefore be natural to expect to find temples oriented to these fundamental celestial objects; but Mr. Lockyer's logic would imply that the temple-builders were primarily astronomers, and secondarily priests. Hence we may remark that while a number of the suggestions in "The Dawn of Astronomy" are interesting, and some of them doubtless correct, many of them are hypotheses pure and simple. The idea that astronomical considerations entered into the orientation of the Egyptian Temples is by no means new, and it had been treated in a scientific manner at an earlier date by Professor Nissen (*Reinisches Museum für Philologie*, 1885). Mr. Lockyer, however, deserves credit for presenting in a popular form the results of scientific research, and for personally inspecting the temples and securing rough measures of their orientation, in some cases where such data were wanting. It is unfortunate that the book is somewhat permeated by small incidental errors, which would of themselves prevent the work from taking high rank as a scientific contribution. For instance, on page 8, the author says: "Plato, on the ground that the cube was the most perfect geometrical figure, imagined the earth to be a cube, the part of the earth known to the Greeks being on the upper surface." It has long been recognized by all critical scholars that Plato fully understood that the figure of the earth was spherical (Zeller's *Grundriss der Geschichte der Griechischen Philosophie*, page 131); the same was known to Parmenides and many other philosophers who preceded Plato. Mr. Lockyer's work does not treat of the beginning of the Greek Astronomy; and since this is the real source of Astronomy proper, which depends upon exact observation and measurement, many will think that the title of the work should have been less comprehensive. It is well recognized by such authorities as Professor Zeller that Greek philosophy originated in Greece, and was not imported from the East, as the early and obscure traditions declared. In like manner, contrary to general opinion, it has been shown by Whewell and others that Astronomy proper did not arise from the Astrology of Babylonia and Egypt; Astronomy originated with the Greeks, at Athens and Alexandria, whence it was spread throughout the Roman Empire. We conclude, therefore, that whilst Mr. Lockyer's work is not critical or exact, it deals with

an interesting topic which is deserving of study and investigation, and the general reader will find in it a fairly complete presentation of the results of the studies of Egyptologists.

*Rapid sketches
of English life.*

"Our English Cousins" (Harper), a series of five descriptive sketches by Mr. Richard Harding Davis, is sure of its welcome. Mr. Davis is an entertaining writer, clever, off-hand, pungent, not profound certainly, yet not exactly superficial. No good observer is superficial; and Mr. Davis is, after the rapid journalistic fashion, a very good one. If asked to define Mr. Davis's special *genre*, we might say that he is, in current parlance, an eminently "up to date" writer—in phrase, tone, and equipment. Certainly the trait goes far to explain his vogue with the younger generation, whose literary *dulce decus* he now seems to be. They have decided unanimously, if not elegantly, in their figurative way, that Mr. Davis is "no back number"; which is high praise. He is master of their shibboleths, knows their ways, understands their ideals, and embodies them (say in "Van Bibber") to an iota; therefore they rejoice in him, and read him. They might do worse. In the present volume Mr. Davis presents the literary results of his recent jaunt to England, and it must be admitted he hits off John Bull remarkably well. He writes of English Race Meetings and General Elections; of the Oxford Undergraduate, the London Season, and the West and the East Ends of London; and his sketches are brimful of incident, local color, and character. Especially good are the reproductions of dialect. Here is a sample of oratorical "chaff" from two rival clothes-dealers in "Petticoat Lane": "Go on," one of the men will cry from the back of his cart—"go on an' buy 'is rotten clothes. O'course he sells 'em cheap. 'Cos why! 'Cos he never pays his pore workin' people their waiges. He's a bloomin' sweater, 'e is; 'e never gives nothink to his workers but promises and kicks; that's all 'Ammerstein gives. Yes, you do; you *know* you do. And wot 'appens, why, 'is clothes is all infected with cholera, and falls to pieces in the sun and shrinks up in the rain. They aint fit for nothink but to bury folks in, 'cos if yer moves in 'em they falls to pieces and leaves yer naked. I don't call no names, but I *will* say 'Ammerstein is a — — — thief, 'e is, and a — — — liar, and 'is clothes is — — moth-eaten cholera blankets, robbed from 'ospitals and made over." To which the accused "Ammerstein" (on the next cart), cheerfully replies: "You mused eggs-cuse dot jail-birt on the nexd cart. He vas a clerk of mine, but he stole oud of der till, und I discharged him, und he feels bat about id." In the capital paper describing a General Election, Mr. Davis says, *apropos* of the part taken by women in the canvass: "I have seen women of the best class struck by stones and eggs and dead fish, and the game did not seem to me to be worth the candle. I confess that at the time I was so intent in admir-

ing their pluck that it appeared to me rather fine than otherwise, but from this calmer distance I can see nothing in the active work of the English woman in politics which justifies the risks she voluntarily runs of insult and indignity and bodily injury. A seat in the House would hardly repay a candidate for the loss of one of his wife's eyes, or of all of his sister's front teeth, and though that is putting it brutally, it is putting it fairly." Mr. Davis's book is a long way the brightest and freshest one of its kind that we have seen of late, and it is capitably illustrated.

*The treasures of
unprinted books.*

Until the appearance of Mr. Falconer Madan's "Books in Manuscript" (imported by Charles Scribner's Sons), we had nothing on the subject, in handy-volume form, that served as adequate guide to the amateur. As Lecturer in Mediæval Palæography in the University of Oxford, and Bibliographer to the Bodleian Library, Mr. Madan has placed his rich store of knowledge at the service of those who wish to study the subject, and in the appendices to his book he has given us an ample bibliography compiled with great care and discretion. A list of Public Libraries that contain more than four thousand manuscripts each; another of Printed Catalogues of Manuscripts in European languages in the British Museum, the Bodleian Library at Oxford, the Cambridge University Library; and still another list of books useful for the study of manuscripts, enable us in a moment to find reference to the most minute and out-of-the-way information bearing on the subject. The printed book has so completely supplanted the work of the scribe that it is hard for us in the new world to realize what a wealth of manuscript material still rests in the depositories of the eastern hemisphere. With the thousands upon thousands of printed books in American libraries, we are somewhat startled, on referring to Mr. Madan's work, to find we have no place in his list of Public Libraries containing more than four thousand manuscripts each. That there are manuscripts in the Lenox and Astor Libraries of New York, and in our own Newberry Library, as well as in our private libraries, goes without saying; but our poverty would be apparent on comparison with the British Museum and its 52,000 manuscripts, the National Library of Paris and its 80,000, or the Vatican and its 25,600. The manuscript treasures housed in the great institutions of learning in the British Isles constitute one of the richest legacies left to an ungrateful posterity. A single instance of the wonderful human interest possessed by some of these relics of art and letters, described by Mr. Madan, is the "Book of Kells," the chief treasure of Trinity College, Dublin. The book takes its name from the Monastery of Kells, founded by St. Columba, and was written apparently in the seventh century. To abridge Mr. Madan's description, "the volume contains the Four Gospels in Latin, ornamented with extraor-

dinary freedom, elaboration, and beauty. It exhibits, both in form and color, all the signs of the full development and maturity of the Irish style, and must of necessity have been preceded by several generations of artistic workers, who founded and improved this particular school of art."

The witticisms of some famous wits.

"Bon-Mots" is the title of three little books lately issued by Macmillan & Co., the witticisms of Sidney Smith and R. B. Sheridan making up the first, and "potted" puns by Charles Lamb and Douglas Jerrold the second. The third volume is devoted to Theodore Hook and Samuel Foote. Mr. Aubrey Beardsley decorates the margins of these comely volumes with "grotesques," and Mr. Walker Jerrold provides introductions. George Eliot has said that "a difference of taste in jests is a great strain of the affections." But there is sufficient variety here. Sheridan's dictum was that "a true-trained wit lays his plan like a general," but one of his best sallies was made in the coffee-house as he watched the burning of his theatre: "Surely a man may take a glass of wine at his own fireside." Wit bubbled from Sidney Smith and Charles Lamb, as from a spring. Their Irish bulls had not been "calves in Greece." When Mrs. Grote, wife of the historian, entered a drawing-room with a rose-colored turban on her head, Sidney Smith at once knew the "meaning of the word grotesque." He tells us that Lady Cork was so moved by his sermon on the subject of charity that she begged a guinea of him for her contribution, and then spent the money on herself. Carlyle found Lamb's fun a "strain of the affections," but this verdict will hardly be assented to by readers of these volumes. The publishers have done well in putting them into portable form; either of them may be recommended for one's vest-pocket—to be taken as medicinal pellets, "as often as needed."

Studies and essays on dramatic art.

Mr. Brander Matthews's "Studies of the Stage" (Harper), though a book small as to size, is not small or insignificant as to contents, since it deals with some of the most interesting subjects now under discussion in relation to dramatic art. Professor Matthews announces in a prefatory note that he is "quite willing to have this little volume considered as an argument in favor of the contention that dramatic literature must approve itself as drama first, before it need be discussed as literature." The first of the ten essays composing the volume considers the subject of "The Dramatization of Novels," and shows the reasons why a good novel frequently fails to make a good play; in fact, how the difficulty in dramatizing it is increased in proportion to its delicacy and delightfulness in workmanship, its subtlety in psychology, and its fineness of treatment. The dramatist works under much greater limitations than the novelist. He is restricted as to subject, since he is obliged to choose such an one as will interest the broad public; as to treatment, since he

must adopt that which the broad public will accept; as to dimensions, since his work must be bulky enough to last from half-past eight to half-past ten at the shortest, or from eight to eleven at the longest; as to characters, since there must be so many that no one shall seem unduly obtrusive, and, although sharply contrasted, most of them must be sympathetic with the spectators; and, above all, he is restricted as to external aids, since neither description nor comment nor analysis is available to him for showing the progressive and well-nigh imperceptible disintegration of character under the influence of its environment or circumstance. But the drama, notwithstanding these metes and bounds—in fact, because of them—has always had a fascination for the literary artist; it is really the noblest form of literature, because the most direct. Other important subjects discussed by Professor Matthews are: "The Dramatic Outlook in America," which is regarded as highly favorable; "The Old Comedies"—which seem less wonderful than they are commonly considered, when we note that only about twenty-five survive to-day, out of a list of five thousand written during the century and a half preceding our own generation; and two delightful bits of comment and analysis of the two French theatrical critics, M. Francisque Sarcey and M. Jules Lemaitre.

Venetian painters and paintings.

Messrs. G. P. Putnam's Sons have made an exceedingly pretty volume of Mr. Bernhard Berenson's essay on "The Venetian Painters of the Renaissance." Mr. Berenson's essay owes its origin to his belief that Venetian painting is the most complete expression in art of the Italian Renaissance; and in order to keep his main idea clearly before the mind of the reader he has written as succinctly as possible, pruning away all matter not strictly relevant to his thesis. The main points once grasped and connected with the more important painters, the reader will find little difficulty in seeing the proper place of any given work by a great master, or the relative importance of second-rate and third-rate painters of whom no special mention has been made. Apart from its purely critical value, the work makes a useful handbook to Venetian painting—to which end lists are appended of the chief works, in and out of Italy, of the Venetian school. There is an especially attractive frontispiece after Giorgione's "Shepherd" at Hampton Court.

Studies of insect life.

Two books about insects, intended for popular reading, have recently been published. The first of them, entitled "Romance of the Insect World" (Macmillan), is the work of Mr. L. N. Badenoch. In half a dozen pleasantly-written chapters the author treats of the food, the homes, and the metamorphoses of insects, and of the various cases of protective mimicry that so puzzled the observer until Darwin supplied the key to the mystery. The other book is by Mr. Edward A.

Butler, and has for its subject "Our Household Insects" (Longmans). They are all here, the nameable and the unnameable species, and their ways and propensities are minutely described. The author evidently views them as interesting objects of study rather than as obnoxious things to get rid of, and the housewife who is incapable of rising to the scientific plane of observation will have no use for this book. But amateur naturalists will find it both instructive and entertaining.

*Contemporary
biographies
of Washington.*

In a handsomely-printed volume, limited to an edition of 250 copies, Mr. William Spohn Baker has collected from many sources the "Early Sketches of George Washington" (Lippincott). The first account of Washington that may fairly be called a biography was compiled by Thomas Condie, and published at Philadelphia in 1798. Mr. Baker's collection comprises only accounts anterior to this publication, the most important of them (by John Bell and Jedidiah Morse) having been freely used by Condie. They range from 1760 to 1795, the first being from a letter written to a friend in Europe by Captain George Mercer, descriptive of Washington's personal appearance at twenty-eight. Among the sketches are some from Tory pens; and it is interesting, for example, to read in one of them that Washington's "total want of generous sentiments, and even of common humanity, has appeared notoriously in many instances."

*Fascinating stories
of the Civil War.*

An altogether capital sheaf of war stories, each by one specially qualified to tell it, is the Century Co.'s "Famous Adventures and Prison Escapes of the Civil War." The papers, seven in number, are reprinted, with the original cuts, from the Century Magazine. Notably graphic and stirring are the accounts of "The Locomotive Chase in Georgia," "Morgan's Rough-riders," and "Colonel Rose's Tunnel at Libby Prison." The last named paper, by Frank E. Moran, gives, we believe, the only accurate and circumstantial account yet published of this most ingenious and daring escape—an adventure before which the half-mythical feats of Jack Sheppard and Turpin sink into insignificance. The book should prove specially fascinating to younger readers, and it is wholesome and accurate into the bargain.

BRIEFER MENTION.

The "Athenaeum Press" series, published by Messrs. Ginn & Co., "is intended to furnish a library of the best English literature from Chaucer to the present time, in a form adapted to the needs of both the student and the general reader." This is perhaps a trifle misleading as an account of a series of books which, if we may judge from the one now before us, would be better described as a series of critically edited texts selected from the best English literature, and mainly useful for college study. The volume just issued is a "Se-

lection from the Essays of Francis Jeffrey," and is edited by Mr. Lewis E. Gates, of Yale University. It probably contains all of Jeffrey that the general reader, or even the student, will want.

Two or three books of popular science call for brief mention. "Some Salient Points in the Science of the Earth," by Sir William Dawson (Harper) has all the charm of that accomplished writer's earlier books for the general reader. Some of his conclusions are over-conservative, and will gain little assent from the younger geologists; but no one can question the great ability of the writer, or his high rank among the scientists of a generation that has now nearly passed away. "The Fauna of the Deep Sea" (Appleton) is a popular treatise by Mr. Sidney J. Hickson, and brings together a good many scattered facts of recent determination. The government scientific expeditions of recent years have furnished the writer with the bulk of his material. "According to Season" (Scribner) is a little book by Mrs. William Starr Dana, and is made up of "talks about the flowers in the order of their appearance in the woods and fields." It is charmingly written in entirely untechnical language.

For many years, the Rev. T. W. Webb's "Celestial Objects for Common Telescopes" (Longmans) has been in use by astronomical amateurs, who have found it helpful if not indispensable in their work. The new (fifth) edition of the book has been prepared by the Rev. T. E. Espin, the author having died nearly ten years ago. It will occupy two volumes, of which the first, devoted to the solar system, has just appeared. The new editor (or author) has called a number of specialists to his assistance, and made the book far more valuable than ever, which is as high a compliment as we know how to pay it.

Volume by volume, the proceedings of the World's Congress Auxiliary of 1893 are getting into print, and the outside world is becoming acquainted with the range and weight of the discussions held upon that occasion. The latest publication of this sort takes the shape of two large volumes from the International Congress of Charities (Johns Hopkins Press). "Hospitals, Dispensaries, and Nursing" are the allied subjects dealt with in the thicker of these volumes, which is edited by Dr. John S. Billings and Dr. Henry M. Hurd. It contains many plates illustrative of hospital architecture. The other volume deals with "The Organization of Charities," and is edited by President Gilman of the Johns Hopkins University. The two volumes taken together contain over eleven hundred pages of matter, most of it of the highest practical value.

The Bishop of Peterborough's great "History of the Papacy during the Period of the Reformation" (Longman's) has reached its fifth volume, which is devoted to the German revolt of the decade 1517-1527. Luther is, of course, the chief figure of this portion of the history. The concluding chapter describes the sack of Rome in 1527. An appendix reprints a number of important contemporary documents, the most important of them being the letters of Gambarni, Giberti, and Guicciardini.

In "Sunny Manitoba: Its Peoples and Its Industries" (Unwin), Mr. Alfred O. Legge writes with temperate enthusiasm of the Canadian Northwest. His book, which has both a map and pictures, will be found useful by the intending visitor or settler, and not uninteresting by the general reader. It contains a good deal of practical and up-to-date information.

NEW YORK TOPICS.

New York, April 10, 1894.

Readers of "Scribner's Magazine" will remember a notable article in one of the earlier numbers, in 1887, I think, on "The Ethics of Democracy," written by Mr. Frederic Jesup Stimson, who is a lawyer and a writer of law books as well as of novels. In the course of his studies it had devolved upon him to examine and compare all the statute books of the United States. This examination and comparison had called his attention to certain socialistic tendencies in our legislation, and led him to the conclusion that "measures of universal socialism, although in no case yet enacted, appear to be on the verge of a trial"; also, to "the perhaps unforeseen result, that democracy, when crowned with power, seeks rather what it considers the well-being of the community than the liberty of the individual." This article of Mr. Stimson's created a good deal of discussion at the time. It was quoted in the House of Commons, and it brought the author a complimentary letter from Mr. James Bryce, who was then just completing his "American Commonwealth." The enormous success of Mr. Edward Bellamy's "Looking Backward" in the following year would seem, in a certain way, to have confirmed Mr. Stimson's discovery.

Without expressing any opinion as to the merits or demerits of universal socialism, it is interesting to state that Mr. Stimson will have in the May "Scribner's" another equally pertinent article on the same subject. He has examined and tabulated all the laws passed by all the States and Territories during the years 1889 and 1890 with reference to their socialistic character. Leaving out all private laws, regulative acts, etc., which involve no principle of social science, he has examined some twelve hundred laws, and of these he finds that almost thirty per cent are distinctly socialistic in character. The percentage varies, according to the section, from twenty per cent in the New England States to over forty per cent in the North and Northwestern States. In the light of these facts, Mr. Stimson asks, Are we still in possession of our liberty? "Yes," he writes, "we are still free. But no candid mind can rise from the perusal of these twelve hundred laws which a single period of two years brings upon us without the desire to call attention, if not to warn." Granting Mr. Stimson's premises, his article is extremely interesting.

"Chronological Outlines of American Literature," by Mr. Selden L. Whitcomb, which Messrs. Macmillan & Co. will bring out late in the Spring, is, I am told, the first really scientific work of the kind yet published. It is, of course, uniform with Ryland's "Chronological Outlines of English Literature," and it contains tables of comparison with English and Continental literature as well as with historical events. Mr. Whitcomb is a fellow in literature at Columbia College, and Prof. Brander Matthews of that institution has written an introduction for the volume. Professor Matthews's own book, "Vignettes of Manhattan," will be published later in the season, from the press of the Harpers. Some of these "Vignettes" appear first in the magazine, but there are twelve of them in all, the aim being to present a picture of New York for each month in the year.

Mr. Luther J. B. Lincoln's "Uncut Leaves" readings end the season with next Saturday's meeting, when Mrs. Burnett will give her first reading in New York, and other writers will take part. This has been the most

successful year of "Uncut Leaves" yet, and what at first seemed a slightly unpractical plan has turned out to be eminently practical and the means of bringing together under pleasant circumstances a large number of highly cultured people.

A few friends of the English poet and novelist Mr. William Sharp have received from him copies of his last book, "Vistas." It is composed of a series of dramatic sketches, in which the descriptive text occupies as much space as the dialogue. "Vistas" is the second volume of the "Regent Library," a series of books of romance by various authors, which deal with human emotions and passions in an unconventional spirit. Mr. Sharp in his dedication speaks of "Vistas" as "ce livre d'âme et de rêve," and this description is wonderfully accurate. The succeeding volume of the "Regent Library" will be "Pharnis" by Fiona Macleod, the scene of which romance is laid among the lonely islands which lie between the Hebrides and Argyll. It seems that a "Celtic Renaissance" is now in progress in England, and this book is a manifestation of the Scottish side of the movement, the Welsh side of which is represented by the experiments of Mr. Ernest Rhys in Kymric prosody, already mentioned in this correspondence. The Cymmrodorion Society has, I learn, just reprinted Mr. Rhys's paper on "Welsh Bards and English Reviewers," which created some discussion on its original delivery, and in which there is a prediction of the brilliant career open to Celtic literature under modern conditions.

A long-time literary friend of Constance Woolson has asked a lady now visiting in Rome to place a wreath for him on Miss Woolson's grave in the Protestant cemetery. The letter he received in reply is so interesting that I have obtained permission to quote a few lines from it:

"The cypress-sentinel garden, with the filtered golden light caught up by the new green of the budding willows beneath, the heavy velvet fall of violets flung everywhere, can never be more beautiful than it was this afternoon. The flowers here are as plentiful as dust anywhere else, and our man caught our idea and made a lovely thing, all violets, white azaleas and camellias, with an outer fringe of fern and white hyacinth. . . . Her grave is purple with the violets that flood everything—they flow up like waves over each new wreckage. . . . I send you two from Shelley's grave—under the shadow of the crumbling wall—two from your friend's, and the box leaves from Keats', most touching of all with its piteous epitaph, but very beautiful, almost joyous, in the royal Italian sunshine. Over the ripe old wall, and all along the foot of the Aventine Hill, the almond and cherry trees are in bloom, and still the west wind 'sends sweet buds like flocks to feed in air.'"

ARTHUR STEDMAN.

LITERARY NOTES AND MISCELLANY.

Mr. Bliss Carman has accepted an engagement as the literary adviser of Messrs. Stone & Kimball.

An international exhibition of books is to be held at Paris in July, remaining open until late in the autumn.

Prince George of Prussia (G. Conrad), the author of "Phedra" and many other dramas, is reported to be writing his memoirs.

A monument to Madame de Sévigné is to be erected at Vitré in Brittany, a town near which many of the famous letters were written.

The hundredth anniversary of Bryant's birthday will be celebrated November 3, at Great Barrington, Mass., where the poet was married and lived for several years.

Mr. Richard Henry Stoddard is to make his not very youthful *début* as a lecturer this spring at Cleveland, the subject of his course being "English Lyrical Poetry."

Miss Elizabeth Robins, who has played in several of Dr. Ibsen's dramas with much success, is to visit this country, and will probably appear in "Hedda Gabler," "The Master Builder," and other dramas.

Messrs. Frederick Warne & Co. announce "The Royal Natural History," to be edited by Mr. Richard Lydekker, in thirty-six monthly parts, each to contain two colored plates and many other illustrations.

Mr. Rounseville Wildman, late United States consul, has assumed business and editorial charge of "The Overland Monthly." Miss Shinn will remain "somewhat closely connected with the literary management."

Messrs. D. Appleton & Co. are to publish a symposium, edited by Mr. Thomas Mackay, on "A Policy of Free Exchange"; "A Yellow Aster," by Mrs. Mannington Caffyn; and the memoirs of the Baron de Meneval, Napoleon's private secretary.

Some of the friends of the late Theodore Child have raised a sum of over seven hundred dollars to be used for a memorial. It has been sent to the American Presbyterian Mission in Tabriz, Persia, where Mr. Child was cared for during his illness with the cholera. Probably it will be used to establish a hospital room or bed, to be known by his name.

The Clarendon Press announces a posthumous volume of Freeman's "History of Sicily," covering the period from the tyranny of Dionysios to the death of Agathokles. It has been edited from his MSS. by his son-in-law, Mr. Arthur J. Evans, who has also added supplements and notes. It will be illustrated with maps and a plate of coins.

It is understood that one of the most prominent members of New York society is shortly to make a *début* in literature. The name of the coming author is known throughout the country and the book is certain to attract general attention. It appears that the writer has devoted much time to scientific studies, and the book is said to be a romance of the future showing remarkable knowledge and ingenuity in the development of the possibilities of science.

As an outgrowth of the Parliament of Religions of last September, an American Congress of Liberal Religious Societies will be held May 22-24, at Sinai Temple, Chicago. The call for this Congress is signed by many Unitarian, Universalist, and Jewish clergymen, as well as by such well-known laymen as Professor John Fiske, President J. G. Schurman, Dr. Paul Carus, Mr. Henry D. Lloyd, and Mrs. Potter Palmer. Dr. H. W. Thomas is chairman of the committee in charge, and may be addressed at 175 Dearborn street, Chicago.

Mr. Francis P. Harper, New York, announces that he will have ready early in April a new edition of the "Memoirs of King Richard the Third, and some of his Contemporaries," by John Heneage Jesse, who has been called the "Francis Parkman of English History." It will be published in two volumes, post octavo, with illustrations printed on Japan paper. The same house makes the announcement that Dr. Elliott Cones is editing Major Z. M. Pike's "Explorations and Discoveries through the West and South-West during the years 1805-1806-1807." The work will be published uniform with the edition of Lewis and Clark.

The "Phormio" of Terence is to be given at Harvard on the nineteenth of this month (Concord Day).

The libretto (Cambridge: Sever) includes the text, an English prose translation (highly vernacular) by Mr. M. H. Morgan, a prologue in verse (Latin and English) by Jac. Br. Gronovius (in such guise does Professor James B. Greenough masquerade for the occasion), and a series of twenty-six miniatures reproduced from a tenth century manuscript. This manuscript is one of the treasures of the Vatican, His Holiness the Pope having consented to a reproduction for the present purpose of these curious illustrations. This book of the play is well worth preservation on its own account.

The following quatrain is from "London Nursery Rhymes for Novelists":

"John Oliver Hobbes, with your spasms and throbs,
How does your novel grow?
With cynical sneers at young Love and his tears,
And epigrams all in a row."

The following Southey autograph, recently sold in London, is contributed to "Poet-Lore" by Mr. W. G. Kingsland:

"Mr. Southey, writer of autographs, in consequence of the great and unsolicited employment which he has obtained in that line of business, begs leave to lay before his friends and the public the following scale of charges:—

	£.	s.	d.
A Signature	0	3	4
Ditto in extra penmanship, with date of time and place	0	6	8
Ditto with a motto or text of Scripture	0	13	4
Ditto with an extract from the writer's poetry	1	1	0
Ditto with the poetry unpublished	1	11	6
Ditto with the poetry composed for the occasion	3	3	0
Ditto being sentimental, and not exceeding six lines	5	5	0
Ditto being humorous	7	17	6
Ditto being complimentary	10	10	0

N.B.—All warranted original.

OUTLOOK IN THE PUBLISHING TRADE.

The following interesting remarks on "The Spring Outlook" are quoted from a recent editorial in the "Publisher's Weekly":

"The book trade through all the panic has suffered less than almost any other branch of trade from which we have had reports. Publishing activity during the past six months, or, more strictly speaking, up to within two months, has been without abatement; if anything, it has been a trifle more than normal. Since the beginning of February there has been a tendency to put on the brakes, which can but be considered a healthy sign.

"We think there has been decidedly too much unhealthy activity in the publishing world here as well as abroad. A few weeks ago we gave a glimpse of the conditions of the book trade and literature in France. They are not much better in England, nor anywhere else, excepting possibly in Germany, where a rigid trade organization, and more conservative and scientific publishing methods generally tend to preserve the equilibrium.

"The tendency of modern publishing, as in other trades, has been towards over-production, without regard to the capacity for consumption. This has brought about a congestion that has entailed unnumbered hardships upon the bookseller, has rendered the public apathetic, and is beginning to react on the publisher. So, for instance, during the past season the publishers have had no trouble in disposing of the new books—the fads of the hour—while their best books of previous seasons rested idly in their bins. There is no overlooking the fact that books require leisure to read, and that the publisher who markets a few books well will in the end fare better than the one who indifferently tumbles many into the market."

TOPICS IN LEADING PERIODICALS.

April, 1894 (Second List).

- Art, Theories Concerning. E. E. Hale, Jr. *Dial* (Apr. 16).
 Atlanta, Ga. Illus. Anna W. Young. *Southern Mag.*
 Australasian Politics. Sir Henry Parkes. *Rev. of Reviews.*
 Battersea Polytechnic Institute. Illus. *Rev. of Reviews.*
 Beardsley, Aubrey. Illus. W. I. Way. *Inland Printer.*
 Canal, The Great. Illus. G. T. Ferris. *Cosmopolitan.*
 Colonial Women. Illus. Anne H. Wharton. *Cosmopolitan.*
 English at the Univ'y of Virginia. C. W. Kent. *Dial* (Apr. 16).
 Fitch, Dr. J. G. Francis Storr. *Educational Review.*
 Foreign Service, Educated Men in the. *Dial* (Apr. 16).
 Handel in the 19th Century. D. E. Hervey. *Music.*
 Harvard, Spirit and Ideals at. Geo. Santayana. *Educ'l Rev.*
 Home Rule in Cities. E. E. Hale. *Cosmopolitan.*
 Ibsen, Henrik. W. M. Payne. *Dial* (Apr. 16).
 Law and Lawyers. R. D. Doyle. *Southern Magazine.*
 Liquor Traffic without Private Profits. J. Koren. *Arena.*
 Midwinter Fair, The: A Symposium. Illus. *Overland.*
 Monism, Three Aspects of. C. Lloyd Morgan. *Monist.*
 Municipal Reform. Leighton Williams. *Arena.*
 Music, Americanism in. Arthur Weld. *Music.*
 Natural and the Supernatural. John Bascom. *Dial* (Apr. 16).
 Negro Progress at Tuskegee. Illus. Albert Shaw. *Rev. of Rev.*
 Patents of Interest to Printers. Illus. *Inland Printer.*
 Plutoeratic City Life. W. D. Howells. *Cosmopolitan.*
 Religious Parliaments. M. M. Trumbull. *Monist.*
 Russian Sailor, The. Illus. V. Gribayédoff. *Cosmopolitan.*
 Schumann, W. S. B. Mathews. *Music.*
 South and Its Problems. L. B. Evans. *Educational Rev.*
 Southern Flowers. Illus. Patty Thum. *Southern Magazine.*
 Tramps, Rights of. Elbert Hubbard. *Arena.*
 Tenement-House Curse: A Symposium. *Arena.*
 Tennyson's Religion. W. H. Savage. *Arena.*
 Three English Liberal Leaders. W. T. Stead. *Rev. of Revs.*
 Von Bülow, Anecdotes of. Frances E. Regal. *Music.*
 Women, Exemption from Labor. L. F. Ward. *Monist.*

LIST OF NEW BOOKS.

[The following list, embracing 51 titles, includes all books received by THE DIAL since last issue.]

HISTORY.

- The Story of Australasia. By Greville Tregarthen, author of "New South Wales." Illus., 12mo, pp. 444. Putnam's "Story of the Nations" Series. \$1.50.
 Brave Little Holland, and What She Taught Us. By William Elliott Griffin, author of "The Mikado's Empire." Illus., 12mo, gilt top, pp. 252. Houghton, Mifflin & Co. \$1.25.
 A History of the Papacy during the Period of the Reformation. By M. Creighton, D.D. Vol. V., The German Revolt, 1517-1527. 8vo, uncut, pp. 384. Longmans, Green, & Co. \$5.
 History of the Jews. By Professor H. Graetz. Vol. III., 511 C. E.—1291 C. E. 8vo, pp. 675. Philadelphia: Jewish Publication Society of America. \$3.

BIOGRAPHY AND MEMOIRS.

- Edward Livingston Youmans, Interpreter of Science for the People: A Sketch of his Life, with Selections from his Writings and Correspondence. By John Fiske. With portrait, 12mo, gilt top, pp. 597. D. Appleton & Co. \$2.
 Josiah Gilbert Holland. By Mrs. H. M. Plunkett. Illus., 12mo, pp. 208, gilt top. Chas. Scribner's Sons. \$1.50.
 Sir Thomas Munro and the British Settlement of the Madras Presidency. By John Bradshaw, M.A. Illus., 12mo, uncut, pp. 233. Macmillan's "Rulers of India." 60 cts.
 Dictionary of National Biography. Edited by Sidney Lee. Vol. XXXVII., Masquerier to Millyng; Vol. XXXVIII., Milman to More. Each, 8vo, gilt top. Macmillan & Co. Per vol., \$3.75.

GENERAL LITERATURE.

- Orations and Addresses of George W. Curtis. Edited by C. E. Norton. Vol. 3, Historical and Memorial Addresses. With portrait, 8vo, pp. 407, gilt top. Harper & Bros. \$3.50.
 The Writings of Thomas Jefferson. Collected and edited by Paul Leicester Ford. Vol. III., 1781-1784; 8vo, gilt top, uncut, pp. 502. G. P. Putnam's Sons. \$5.
 The Letters of Thomas Lovell Beddoes. Edited, with notes, by Edmund Gosse, M.A. 16mo, gilt top, uncut, pp. 271. Macmillan & Co. \$2.
 Salome: A Tragedy in One Act. Translated from the French of Oscar Wilde; pictured by Aubrey Beardsley. 8vo, pp. 70, uncut. Copeland & Day. \$2.
 Random Roaming, and Other Papers. By Augustus Jessopp, D.D. With portrait, 12mo, gilt top, uncut, pp. 264. G. P. Putnam's Sons. \$1.75.
 Aphorisms from the Writings of Herbert Spencer. Selected and arranged by Julia Raymond Gingell. With portrait, 16mo, uncut, pp. 170. D. Appleton & Co. \$1.
 Bon-Mots of Samuel Foote and Theodore Hook. Edited by Walter Jerrold. Illus., 24mo, pp. 192, gilt top. Macmillan & Co. 75 cts.
 In Maiden Meditation. By E. V. A. 16mo, pp. 217. A. C. McClurg & Co. \$1.
 Juliet and Romeo. From the Italian of Luigi da Porto. Illus., 32mo, gilt top, pp. 158. Joseph Knight Co.'s "World's Classics." Boxed, \$1.
 The Sorrows of Werther. By Goethe. Illus., 32mo, gilt top, pp. 329. Joseph Knight Co.'s "World Classics." Boxed, \$1.

POETRY.

- Brand: A Dramatic Poem. By Henrik Ibsen. Trans., with introduction and notes, by C. H. Herford, M.A. 12mo, gilt top, pp. 288. Chas. Scribner's Sons. \$2.50.
 A Sheaf of Poems. By George Perry. With portrait, 16mo, gilt top, pp. 149. G. P. Putnam's Sons. \$1.50.

FICTION.

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- Hospitals, Dispensaries, and Nursing: Papers and Discussions in the International Congress of Charities, Chicago, 1893. Edited by J. S. Billings, M.D., and H. M. Hurd, M.D. Illus., 8vo, pp. 719. The Johns Hopkins Press. \$5.
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